



The Girls Of Playboy 1



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In every field there's a standard of excellence. If one is weighing the purchase of a fine car, one thinks of Rolls-Royce. Diamonds? Tiffany. French cuisine? Those few establishments honored with the supreme three-star accolade of the "Guide Michelin." When it comes to standards in such areas as artistic taste, photographic quality and—especially—feminine beauty, a consensus is more difficult to achieve. Nevertheless, we're confident that if one posed the question "Where, over the past couple of decades, could one find the most beautiful photographic tributes to women?" the answer would overwhelmingly be, in PLAYBOY magazine.

Best-known examples are, of course, our Playmates of the Month, the girls who have graced the magazine's gatefold with each issue since our debut with the celebrated Marilyn Monroe calendar nude back in December 1953. Over the years our Misses January, February, March and their sisters have proved to be the magazine's most durably popular single feature. But, despite their preeminence, the Playmates are by no means the only beauties who have found a congenial home in our pages. For example, consider Playboy's other exclusive coterie, the Bunnies, who staff the 17 Playboy Clubs, five hotels and Hugh M. Hefner's posh DC-9 jet, the "Big Bunny." Playboy keyholders see the cottontails in person regularly; readers make their acquaintance less frequently, but memorably, in features both regional ("The Bunnies of New York," "The Bunnies of Detroit") and annual ("Bunnies of 1971," et al.).

Then there are our cover girls: models, many of them; Bunnies and Playmates, some of them; even Playboy Building office workers—all eye-catching, each sporting somewhere a new rendition of the familiar Playboy Rabbit symbol. And we mustn't neglect our regular uncoverage of attractive actresses, both established Hollywood figures and aspiring screen hopefuls: Jane Fonda, Stella Stevens, Ursula Andress, Elke Sommer, Paula Pritchett, Paula Kelly, Brigitte Bardot—and on and on. There's nothing provincial about PLAYBOY or its readers, and, believing that the process of learning about any area of the world should ideally, and most delightfully, include some information about the local lovelies, we've instituted "Playboy's Girls of the World" features, circling the globe. Still more girls are seen in fashion layouts, as guests partying at a gourmet buffet or splashing at a yacht party.

All in all, in the past 20 years, we figure we've published nearly 10,000 pictures of women, not counting those in cartoons or paid advertising. That's an educated guess; we haven't actually counted, and, no, we're not taking applications from volunteers to do the job. We've had fun selecting the 151 pictures that appear in this book and on its cover. We think you, too, will enjoy looking them over and choosing your own personal favorites.

—the editors of PLAYBOY



San Francisco Playboy Club cottontail Songé Songey (above) was one of the fetching young ladies featured in *Bunnies of 1971*, published in *PLAYBOY*'s August 1971 issue. Before joining the Rabbit-eared brigade, Songé worked as an airline hostess and for the Bank of California, in whose employ she was nominated for the rather unusual title of Miss Drive-Up Window. *On a Claire Day . . .*, in October 1971, was the headline for Claire Rambeau's Playmate of the Month story. Claire, seen at right as she appeared on the centerfold, was an Arizona girl who, on a trip to the British Isles, had fallen in love with London. A former model, she'd made plans to enroll in fashion-design courses in a commercial-art school there. As *PLAYBOY* editors philosophized at the time, "It seems only fitting and proper that London—having lost its famous bridge to Arizona—should get such a delightful attraction in return." For Americans, there was a happy ending: Claire returned and settled in California, where she's back at work as a professional model.







When one thinks of the girls of *PLAYBOY*, it's usually the Playmates, the Bunnies, the young movie stars who come to mind. But there are lots of other girls in the magazine—most notably, perhaps, on its covers. As regular readers know, there's always a Rabbit symbol somewhere on *PLAYBOY*'s cover. Frequently it's well hidden; the October 1971 issue, with model Darine Stern, is an obvious exception. The young lady at near left helped illustrate a story on health foods. The September 1971 text, by Thomas Mario, delved into the delights of cooking with organic ingredients.



The magazine's best-known feature, without question, is its Playmate of the Month. Many a reader opens the magazine from the middle to check out the gatefold before heading for such popular sections as *Playboy After Hours*, the *Playboy Interview* or even the *Party Jokes*. Each January the centerfold queens of the preceding year are revisited in *Playboy's Playmate Review*, a portfolio of the past delightful dozen. Among the Playmates appearing in January 1973's *Review* was Swedish native Lenna Sjööblom, Miss November 1972 (left). In January 1972, *Review* readers enjoyed this view of September 1971 Playmate Crystal Smith (above). You'll find more photos of both girls later in this collection.





A rare moment of calm in the busy schedule of actress Joanna Pettet was captured in the February 1968 pictorial *The Lady in "Blue"* (far left). Miss Pettet, after four successful films (*The Group*, *The Night of the Generals*, *Casino Royale* and *Robbery*), was making a psychological western, *Blue*, with Terence Stamp. When white began to make a comeback in men's fashions, we exhibited the fellow at near left with peach and pooch. The illustration was used in *Great White Hopes* (July 1971 issue).



Tarot: A Fresh Look at an Arcane Art, promised the headline on the January 1972 article, and a fresh look was just what readers got, with a knowledgeable survey of the Greater and Lesser Arcana by Ray Russell and *PLAYBOY*'s own selection of contemporary tarot cards photographed by Alexas Urba. The surrealist vision above is the card for Lovers. The lady in furs on the right is P. J. Lansing, our Playmate of the Month for February 1972. P. J.'s now a Bunny.





A motion-picture mogul once referred to Ursula Andress (left) as "one of the great bodies of the Western world." She can act, too, delighting filmgoers as a James Bond sidekick in *Dr. No* and, at the time of her June 1965 feature, playing the title role in the movie adaptation of H. Rider Haggard's epic novel *She*. We titled her 12-page pictorial, logically enough, *She Is Ursula Andress*. The photo above, representing the Forties' spaghetti-strap black satin slip, accompanied William Iversen's semiserious piece *An Overview of Ladies' Underwear* (July 1972).



PLAYBOY's first pictorial on *The Nude Look*, published back in July 1960, was produced more than half in jest. But the idea caught on, as exemplified by this wide-open bibbed evening ensemble (above) featured in the November 1965 version of *The Nude Look*. "We didn't suspect," commented the editors, "that [we'd] prove so prophetic so soon." The engaging young lady at right is Valerie Perrine, subject of *Valerie* (May 1972) and one of the stars of the movie *Slaughterhouse-Five*, based on Kurt Vonnegut, Jr.'s novel. Though Valerie had never had an acting lesson, much less a film role, she was an instant hit and at last report was being kept busy making a pilot for her own TV series, *Lady Luck*.







Everybody loved *The Nude Look*; so PLAYBOY came back with September 1970's *No-Bra Look*, reporting on still another revolution in women's apparel (or lack of it). Nothing is better for an early-morning stroll on the beach, we observed, than a few yards of diaphanous chiffon (far left). At near left, Priscilla Wright—as she posed for *Playboy's Playmate Review* (January 1967). Priscilla was the March 1966 gatefold girl. Below, a picnic scene from an article on motorcycles, *Vroom at the Top* (September 1969).





Photojournalist Joe Hyams has a favorite subject: his wife, Elke Sommer. The reasons were made obvious in *Elke*, a loving and candid tribute to the eye-filling screen star from the family photo album, published in PLAYBOY's September 1970 issue (above). Said Hyams, "The photos I've taken of Elke for this family album consist mainly of nudes—for a very good reason: It's almost impossible to catch her with her clothes on. She rarely wears anything around the house." The shot at right makes it look as if *Playmate of the Year* (June 1968) Angela Dorian can't make up her mind: to dress or not to dress. The impression is erroneous; this determined lady, now known as Victoria Vetri, is carving out a career in the competitive world of cinema.





Trail-Blazing Bunny, we called Miss July 1971, and Heather Van Every intrigued many readers with her adventures on an off-road minibike, exploring the foothills of the Colorado Rockies. For her gatefold photograph, Heather—then a Bunny at the Denver Playboy Club—posed provocatively on a pile of oriental pillows. “I’m not one of those people who are always in motion; some people would say I’m lazy,” she admits.



What to do when you're tired of the holiday mob scene? Cut the guest list down to your own favorite bird and stage *The Mini-Gala*, advised by Thomas Mario in our December 1969 issue. The young lady above seems to be in a romantic mood even before sampling the avocado antipasto, to say nothing of the baked lobster Mornay. The subject of *Fran-tastic!* (February 1971), in the three pictures at right, is curvaceous songbird Fran Jeffries. Recording star, movie actress and nightclub chanteuse, Fran has been involved in one or another aspect of show biz ever since singing her way to first place in an amateur-night show in San Jose, California—at the tender age of 12. Whatever she does, we said then—and we'll repeat it now—Fran Jeffries is in great shape in our book.



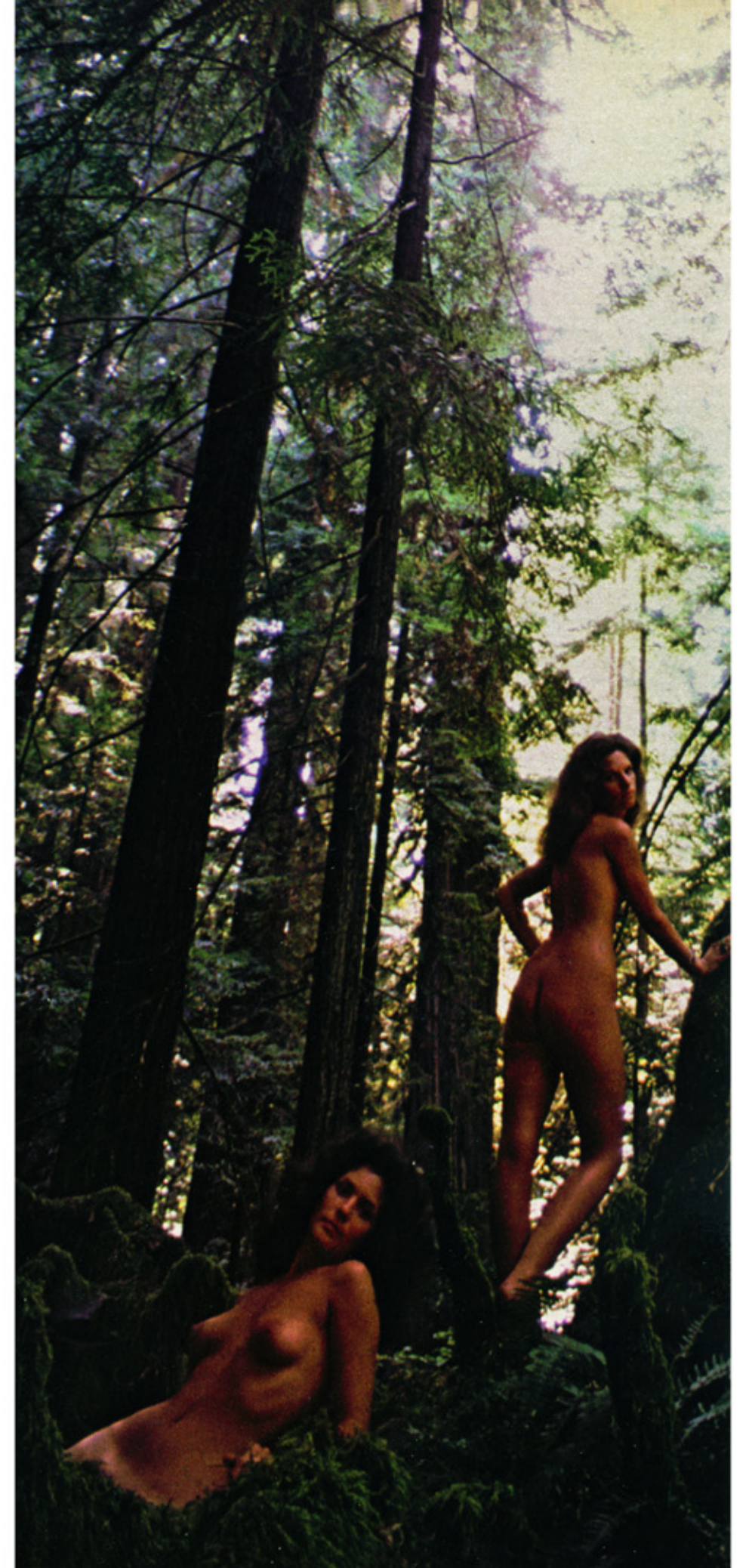
"I hate old-style publicity photographs, with all the girls smiling around the director," said Roger Vadim (below) in a pictorial essay about his first American movie, *Pretty Maids All in a Row*. "But," he continued, "to be completely dressed and surrounded by naked girls, I have nothing against that. It's so fake that it's almost surrealistic." The film featured eight young actresses, about each of whom Vadim had some trenchant comments to make in Vadim's "*Pretty Maids*" (April 1971). *The Girls of Tahiti* (December 1966), subtitled "an eye-filling encomium to the legendary lovelies of that idyllic isle," introduced *PLAYBOY* readers to Myriam Rydge (right), whom the editors described as the sultry epitome of Polynesian womanhood. Tahiti, the article advised, was the "island home of some of the world's most forthright females."







When we interviewed Miss May 1971, Janice Pennington (above) for the *Playmate Review* feature of January 1972, she was all set for a full season of *Laugh-In* appearances—mostly in the cocktail-party scenes of the popular television series. Janice had also been shooting a vampire film, described by the inevitable wag as a role she could get her teeth into. The wood sprites at the right exploring some of the redwoods in California's Avenue of the Giants area are Karen and Christy Flagg, two of *The Girls of the Golden West* (September 1971). Both girls are very interested in the arts: Painting and photography fill many of Christy's hours, while Karen enjoys weaving and dance.





Although he doesn't like to think of himself primarily as a glamour photographer, New Yorker J. Frederick Smith has a camerawise way with women that is legendary. Smith has created many of *PLAYBOY's* more imaginative pictorials, including the one above, *Retiring Personalities* (November 1971). The *shtick* was that the way a lady poses while asleep promises the key to her psyche. This girl's ostrichlike pose, it was said, indicated she is shy; she likes to bury her head, in sand or sheets. The April 1972 cover photograph, at right, drew an unusually large number of favorable comments. Readers wrote in praising the photographer (Dwight Hooker) and the model (Rosie Holotik). Mao Tse-Tung, whose poems shared the issue, had no comment.





The Ecumenical Pleasures of Jewish Cookery, as presented in PLAYBOY's October 1970 issue, may have seemed, from the photography, more like the universal pleasures of girl watching. However, the recipes—advertised as attractive to hearty trencherman and venturesome gourmet alike—were promising of infinite gastronomic delights. The delights being sampled here, besides Israeli wine, include blintzes, latkes and fela fel.





Two more seeworthy selections from the oeuvre of J. Frederick Smith: models for the features *The Bejeweled Bod* (left), in the February 1971 issue of the magazine, and *Monday's Child* (above), in its May 1972 edition. The former highlighted bijoux designed to be worn over bare skins, including this forehead ornament and dangling necklace of glazed ceramic beads from Henri Bendel; the latter illustrated vintage verses, introduced by *Monday's Child Is Fair of Face*, seen here.



Turned-On Tubs (April 1972) and *Brush-On Fashions* (March 1968) were two features indicative of PLAYBOY's avant-garde approach to the times. How many people do you know who have a six-person, free-standing fiber glass playpen with a 450-gallon capacity like the one pictured above? And before body painting became high fashion, then passé, we presented our spoof of the art form. The psychedelic hippie (right) playfully demonstrated that even the most literal-minded could grasp pop philosopher Marshall McLuhan's thought that the medium is the message.





Here's a *PLAYBOY*—and cinema—favorite, Paula Kelly. In *Sweet Paula* (August 1969, above), she was introduced as a show stopper from *Sweet Charity*. She played the tough-talking taxi dancer, Helene, in that film. Later, in *Two Much* (July 1972), she was teamed with Paula Pritchett for a second eye-filling *PLAYBOY* pictorial.



A hard-to-beat threesome: two Bunnies and a Playmate. Jet Bunny Carole Green (above) is posed aboard Hugh Hefner's DC-9, *Big Bunny*, in *Bunnies of 1972* (October 1972), while New York cottontail Tanya Mohammed (near right) models a sari from her collection of native Indian styles in *The Bunnies of New York* (May 1971). The young lady at far right is Susan Denberg, Miss August of 1966, as she appeared in January 1967's *Playmate Review*.









Pearls and Crystal: Kansas beauty Crystal Smith (left) twisted a long rope of beads into Rabbit formation on the November 1970 cover. She showed up again—twice—in September 1971—on the cover and on the centerfold as Playmate of the Month. A radio-TV major at Kansas State University in Manhattan, she was working her way through college by giving dancing lessons and summering as a Playboy Club Bunny in Kansas City. In January 1970, for *European Fashion Dateline*, PLAYBOY went on location in Europe to check out new styles from the Old World. The photo above was taken in St.-Tropez, on the French Riviera, where informality was the order of the day—and evening—for both sun worshipers and night people. PLAYBOY predicted, in the text, that similar gear would soon “show up on sons of beaches here.”



Two charming representatives of *The Girls of Holland* (March 1971) were Pauline Erich (top), an Amsterdam tour guide, and straw-hatted secretary Cato Margaretha Polman (above), who avowed she had a mixed bag of dislikes ranging from drug addicts to organized religion. *Playboy's Spring & Summer Fashion Forecast* (April 1970) exerted obvious attractions (right).







Actress Anne Tuchmeyer (far left) was one of *The Girls of Israel* uncovered by photographer Marvin E. Newman for the April 1970 issue. A native of Leningrad, Anne once packed parachutes for the Israeli army. She's made several films, one of which was shown at the Berlin Film Festival. At near left, this traffic-stopping sweater, seen at the Los Angeles International Airport, was a fetching example of September 1970's No-Bra Look.



Barbara Parkins (above), an alumna of television's *Peyton Place* series who made good in Hollywood, struck this balletlike pose for the February 1970 feature *Bibi & Barbara*, in which she was teamed with blonde Swedish actress Bibi Andersson, an Ingmar Bergman favorite. Both Bibi and Barbara appeared in *The Kremlin Letter*; Barbara also had a meaty role in *Valley of the Dolls*. The November 1972 cover (at right) set us to thinking: We invested in a lot of gumball machines in our youth, but they never delivered anything like Pamela Rawlings—or her pearls.



When she learned she'd been chosen Playmate of the Year 1966, blonde, blue-eyed Allison Parks, a dedicated aviatrix, exclaimed, "I feel like I've just done a perfect outside loop—with no hands!" In these pictures, which ran in May 1966, Allison reveals some of the attributes that made her the unanimous choice of PLAYBOY's editors for the title—and for the valuable gifts that went with it, including her personal favorite: \$700 worth of flying lessons, free.





Putative stars of these high-spirited features were men—but, as Omar Sharif and Peter Sellers would have been first to admit, the girls were what made it fun. Or funny, as in the case of the *Funny Girl* scene from *Omar Acts Up* (December 1968, above). Sharif played cosmopolitan Jewish roué Nicky Arnstein in the film, prompting *PLAYBOY* to inquire, “What’s a nice Arab boy doing in a role like this?” In *Sellers Mimes the Movie Lovers* (April 1964), the British comic leeringly managed to outsheik Rudolph Valentino.







The magazine business, with its lengthy lead time between inception and issue can be a risky proposition. At far left, a prime example: aspiring actress Cherie Latimer, star of a pictorial (March 1971) based on her fat role in the film *Alex in Wonderland*. Just before press time, Cherie's part was scissored to the cutting-room floor, prompting us to retitle her tale *The Curious Story of Cherie in Wonderland*. (The movie laid a critical and box-office egg; maybe it would have been better with Miss Latimer restored.) As they say, that's show biz. The provocative blonde at near left, Rita Nielsen, never gets cut out. She appeared in *The Girls of Scandinavia* (June 1968) and graced the title page of *Playboy's Girls of the World*, a book published in 1971.



The way-out-West photographic backgrounds selected by Alexas Urba for his coverage of *Playboy's Spring & Summer Fashion Forecast*—the April 1971 version of *PLAYBOY Fashion* Director Robert L. Green's prognostications on warm-weather wear—nearly stole the show from the styles. What you're supposed to be looking at in the photo above are the men's bathing trunks and buckskin shorts. No question about the focus of attention in the photo at right: That's lovely Barbi Benton, subject of our March 1970 pictorial *Barbi Doll* (as well as of Editor-Publisher Hugh Hefner's attentions). In addition to serving as the charming hostess of the Playboy Mansion West, Barbi is carving herself a career in television (*Hee-Haw*, *Laugh-In*) and in nightclubs as a promising folk singer.







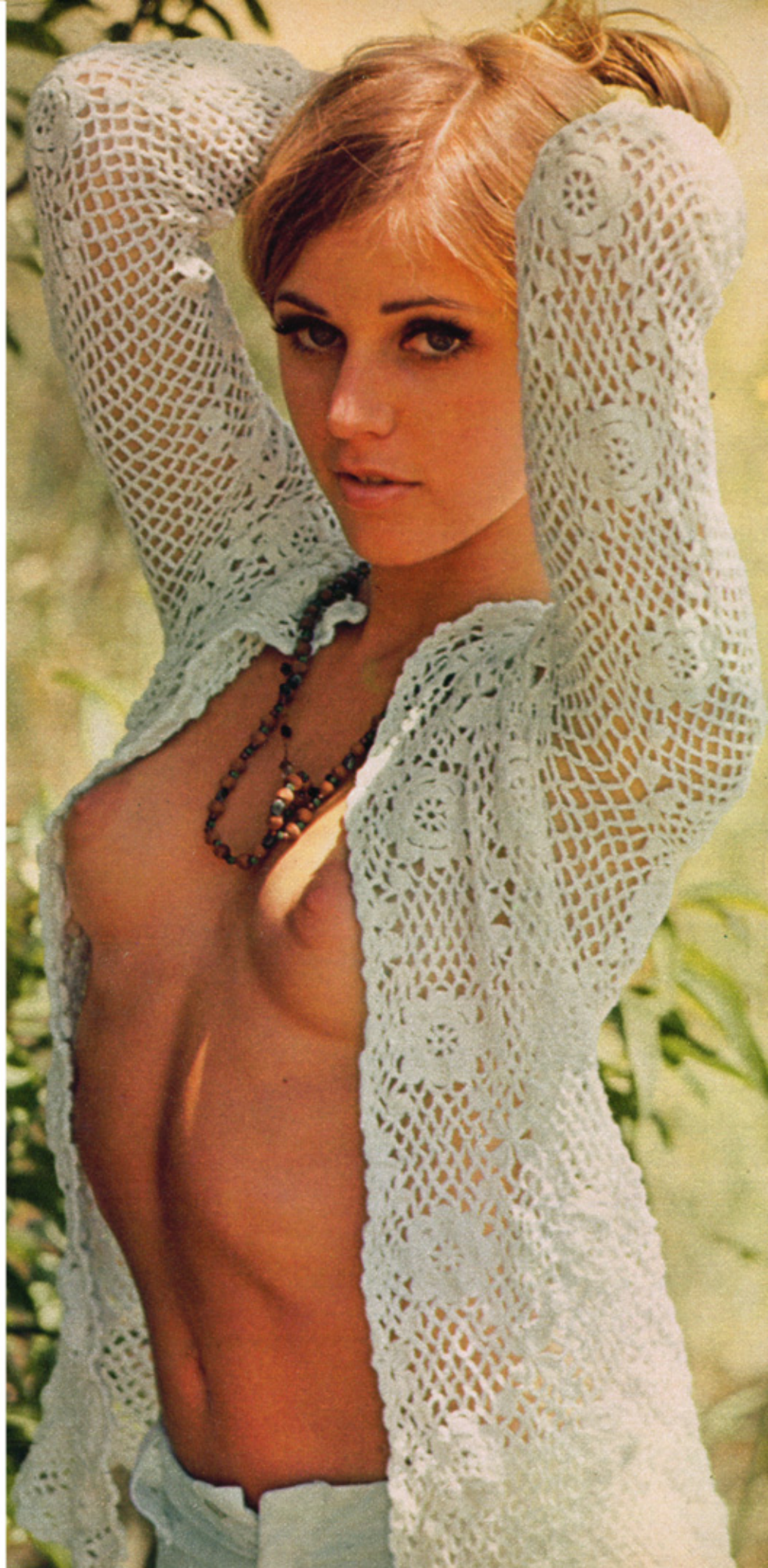
Beth Hyatt (far left) looked suitably lethal in this pose for PLAYBOY's November 1965 cover; the issue featured James Bond's lovely (and dangerous) lady friends. When the magazine's photographers researched the continent down under to uncover some photogenic examples of *The Girls of Australia* (September 1969), their finds included Jennie Wallace (near left) and Jenny Davis (below). Jennie with an *ie* is a model who had also appeared on our June 1968 cover; Jenny with a *y*, seen splashing beside a pier in Melbourne Harbor, works in a rare-book shop.





The thesis of *The Language of Legs* (April 1969) was that the way a girl deploys her gams when seated reveals far more than just her lower limbs. Clinical psychologist John A. Blazer's research was turning pleasant pastime into useful science. Unhappily, we failed to discover what motivates the girl on the scooter (left), other than a desire to display a well-turned ankle (and calf and knee and thigh). The young lady above, one of *The Girls of the Golden West* (September 1971), is Teresa Rietan, a Los Angeles scriptwriter's assistant who enjoys camping trips to the southern-California desert. In this picture photographer Don Ornitz captured Teresa basking in the sun on the dry lake bed of El Mirage, near Victorville, on the way to Las Vegas.

Aspiring songstress Cathy Rowland (near right), Miss August of 1971, had received several record-company offers as a result of her Playmate story by the time this *Playmate Review* photo appeared in January 1972. In *Retiring Personalities* (November 1971), the upended miss at far right was diagnosed as adventurous because of her unusual choice of sleeping position.







This shot of New York Bunny Ava Faulkner (above), which appeared in *Bunnies of 1970* (August 1970), proved prophetic: Within a couple of years, Ava had graduated from fooling around with maracas to fronting her own combo, "Ava Faulkner and Manhattan."

Bunnies of 1970 was the first in a series of overall surveys of Playboy's cottontail contingent; the feature has since become an annual one. The sunlit young lady at right is Gwen Welles—product of a Hollywood unmarried, an expensive eastern school for overprivileged *enfants terribles*, acid trips and, at the time of our article *Variation on a Vadim Theme* (November 1972), a protégée of French film director Roger Vadim. "Gwen's not sexy in the usual way, not especially voluptuous; certainly not like Sophia Loren," said Vadim. "But she has a strangely erotic quality, like a child's eroticism."



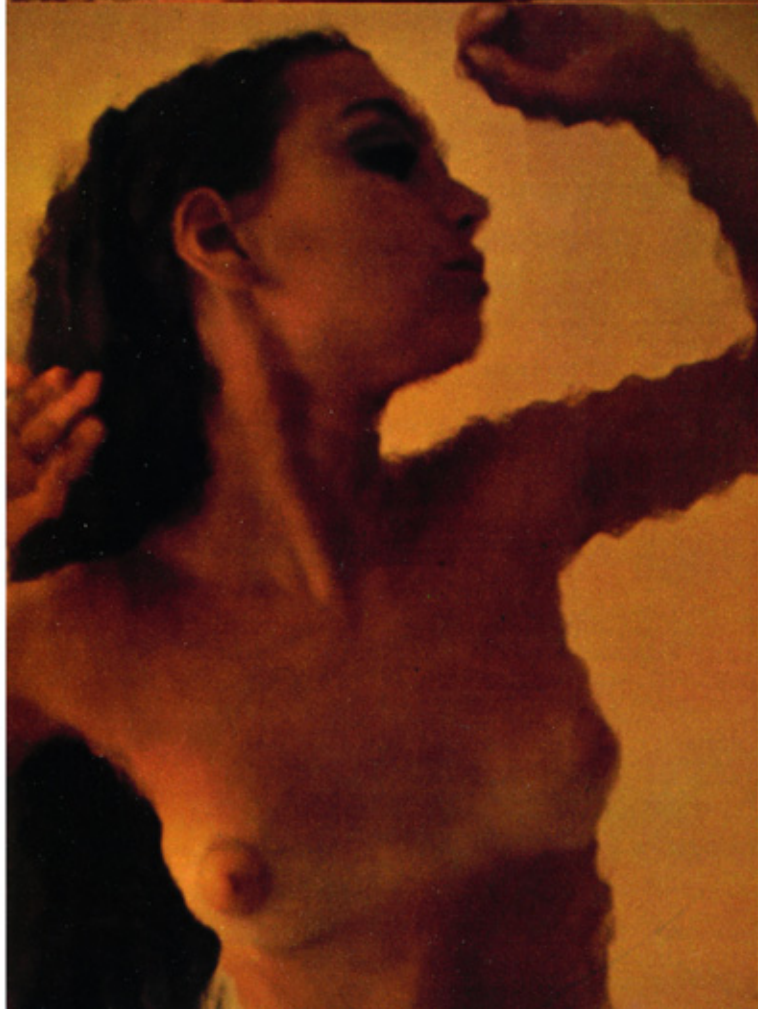
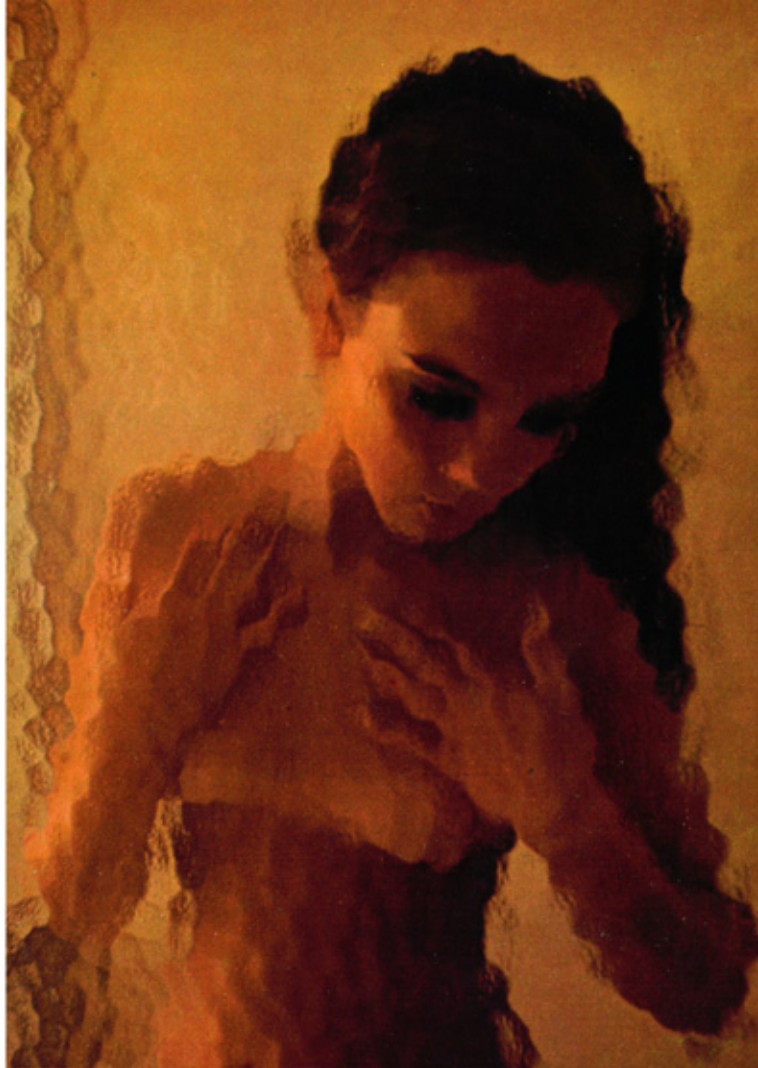


Miss June of 1970, Elaine Morton (left), told *PLAYBOY*'s editors that life could be beautiful if you just take it easy enough. They christened her *Tuned-In Dropout* after she chucked school and took off for Baja California. May 1972 Playmate Deanna Baker (above) also went back to nature, but she chose a hideaway in the Rocky Mountains near the Continental Divide.

Chicago cottontail Liz Asher (near right) is a transplanted Texan whose poolside picture was featured in *Bunnies of 1972* (October 1972). The lyrical through-a-glass-lightly studies at far right are of young Swedish actress Marie Liljedahl, our *Flicker Flicka* of March 1969.

Miss Liljedahl, at that time appearing in *Inga*, an erotic study of a girl's coming of age, has made several subsequent films.









Woody Allen said it about the girl on the left: "I like Naty because, as a native of Spain, she possesses Old World values, and her skin falls into extremely good conjunction with her bones and muscle tissue." She appeared in his film *Bananas*, and he wrote about her in July 1971's article "I'll Put Your Name in Lights, Natividad Abascal." In October 1961, tongue wedged firmly in cheek, William Iversen wrote *A Short History of Bathing*, which appeared in *PLAYBOY* adorned by such fetching wenches as the one above, who's filling a 14th Century Teutonic barrel-stave tub—perhaps for the sort of social splash party common to the era.

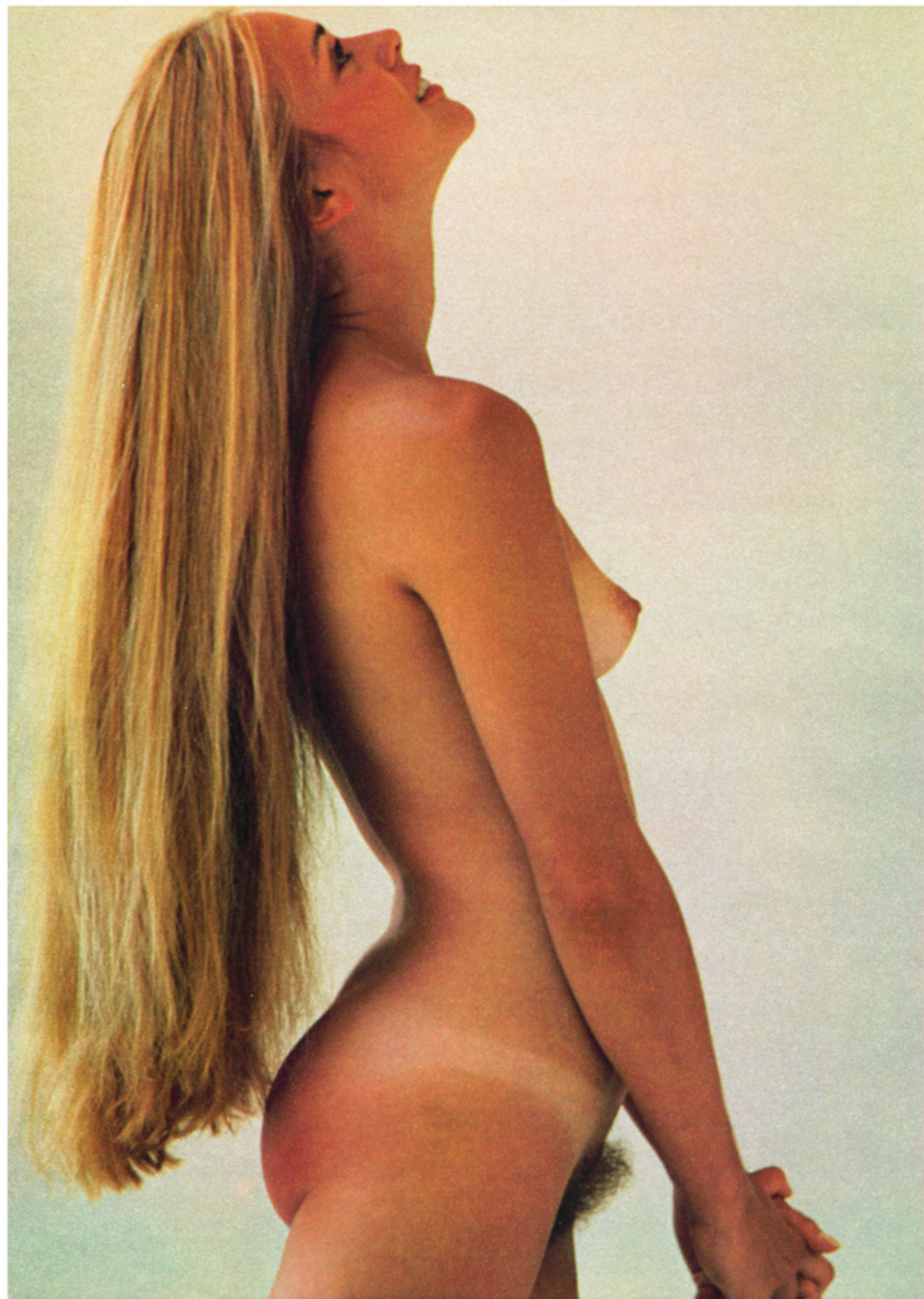


When Claudia Jennings was revealed as Playmate of the Year 1970 in the pictorial from June of that year, she was keeping her fingers crossed in anticipation of a good film role. Since then, she's landed several and drawn rave stage reviews.

Marilyn Cole (near right), Playmate of the Year 1973, was a cottontail at the London Playboy Club when she posed for this portrait, which ran in *Bunnies of 1972* (October 1972). The unidentified model at far right graced William Iversen's triumph of erotic research, *An Overview of Ladies' Underwear* (July 1972). She's displaying, among other things, a late-18th Century ensemble of whalebone-stiffened corset and puff-sleeved chemise. The cologne is purely an optional accessory.









Another selection by M. Vadim: Margaret Markov (left), who appeared in his movie *Pretty Maids All in a Row*. In our article *Vadim's "Pretty Maids"* (April 1971), he explained he'd chosen her for an emotional scene in the film because she's of Yugoslavian extraction and "a nude Slavic woman weeping, to me, is irresistibly sexy." Above: This photo taken at dawn on a secluded beach was featured in *Carnival in Rio* (December 1969), a travel pictorial noted for its stunning *senhoritas*.





Back to the tub: Another model in *A Short History of Bathing* (October 1961) posed with a Victorian traveling tub—proof, perhaps, that you *could* take it with you, at least if you were a wheeler-dealer. At near left, *PLAYBOY*'s March 1972 gatefold girl, Ellen Michaels, as she was revisited in January 1973's *Playboy's Playmate Review*.

Ellen had won her associate in arts degree from a community college and was busy making promotional appearances and building up a professional model's portfolio in New York.

A dozen pages of PLAYBOY's July 1967 issue were devoted to photographs of *The Girls of Paris*, such as (at near right) Marie-Francoise Robinet, a dentist's daughter from Nancy who came to the City of Light and found work as a television actress. The city slickers at far right adorned *Playboy's Fall & Winter Fashion Forecast* in the October 1968 issue.







This serene portrait of marital bliss appeared with Morton Hunt's provocative article *The Future of Marriage* in August 1971. Hunt found that matrimony appears to be changing from old patriarchal patterns to new forms of partnership—but that "most husbands and wives still act as if men were innately better equipped to handle money, drive the car, fill out tax returns and replace fuses."



The "What Sort of Man Reads Playboy?" ad series has become a classic of its genre. Perhaps the most important ingredient of each is the unspoken question "What sort of girl is attracted to the sort of man who reads PLAYBOY?" The one above, from the April 1971 issue of the magazine, is apparently a sailing enthusiast. At right is May 1967 Playmate Anne Randall as she was seen in *Playboy's Playmate Review* (January 1968). Anne looks as if she's thinking something over—perhaps one of the cinema offers that came her way after her appearance on the magazine's centerfold. Her film debut was in a spy thriller, *Operation M*; she filled the role of a teen-age Communist secret agent.



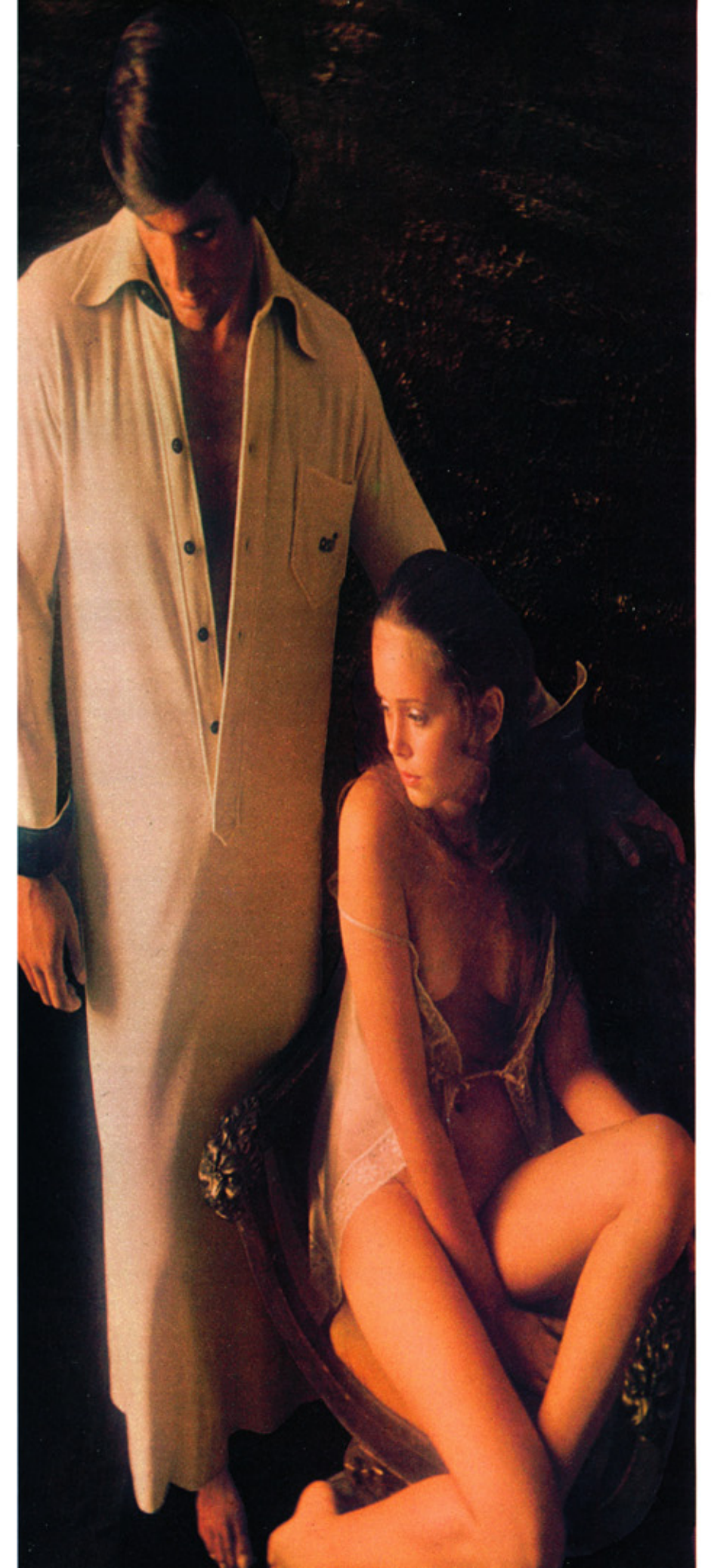




February 1970 Playmate Linda Forsythe (far left), when this photo of her appeared in the January 1971 *Playmate Review*, told us she was studying sociology. Linda's the kind of girl many a reader would enjoy socializing with—but what she had in mind was working with underprivileged children. Sarah Kennedy (above and near left) came to the magazine's attention when she starred in *The Telephone Book*, a randy spoof on porno movies. She's a native of Oregon and a third cousin of the Kennedys. We called her *Right Number* (May 1971), and she can ring our Bell anytime.



The versatile William Iversen's May 1970 subject for historical inspection was beds. *Bedsprings Eternal* was lavishly illustrated with shut-eye sites, including this \$150 Finnish hammock, designed for swinging. The girl, unfortunately, is not included. At the right is the lengthy approach to nighttime fashion, seen in the November 1972 article *Bedtime Story*. He's practicing the art of dressing up before sacking out by wearing a cotton velour maxishirt with button placket front and cuffs; she's wearing as little as possible.





She seemed fated to go through life as "Natalie Wood's kid sister," but with publication of some of her highly personal poems, along with her even more highly decorative self, in *PLAYBOY*'s April 1971 pictorial *The Well-Versed Lana Wood* (above), things started to look up: She got a movie part, and plans for publication of a book were in the works. Majken Haugedal (right), October 1968's *Danish Import* Playmate, found herself so much in demand as a photographer's model in Montreal that she had to cut down her schedule at that city's Playboy Club, where she had become a Bunny. Majken ("Call me Mike—it's easier") is a native of Copenhagen who grew up in the province of Quebec.





"Saturday's child has to work for its living," goes the old saying, but this model in J. Frederick Smith's photographic *Monday's Child* feature (May 1972) looks none the worse for wear after her hard day at the mop bucket. The girl at the right is receiving a tattoo from Chicago's Cliff Raven, whose unlikely career grew out of his early interest in fine arts. The photo appeared in *Skinetic Art*, a September 1972 PLAYBOY pictorial that recorded the current renaissance in epidermal decor.





One of PLAYBOY's more memorable pictorials, *Stalking the Wild Veruschka* (January 1971), featured Countess Vera Gottlieb von Lehndorff, best known as Veruschka, posed against a backdrop of wild, lonely sites. For other shots by Franco Rubartelli, Veruschka adorned herself with body-paint camouflage representative of such creatures as panther, leopard and giraffe.



The April 1966 edition of *Playboy's Spring & Summer Fashion Forecast* introduced readers, in some detail, to the black-tie outfit worn by the gentleman above—but told us nothing about his even more eye-filling companion. In January 1973, however, we learned a great deal about Playmate Miki Garcia (right), a *Go-Getter* from Sacramento whose calm beauty belies her busy schedule of work plus civic-service causes.







Claire Rambeau (far left), Miss October 1971, returned to the magazine's pages in *Playboy's Playmate Review*, January 1972. On this page, a pair of water nymphs: From *Bunnies of 1972* (October 1972), Irene Caneal (below) luxuriates in the surf at the Jamaica Playboy Club-Hotel, and (near left) a model demonstrates another tub from *A Short History of Bathing* (October 1961). This one is a 19th Century American hip bath; its principal merit appears to be that filling it didn't require a bucket brigade.



The evocative portrait of Nikki Minick (near right) caught readers' attention in the *Bunnies of 1970* feature (August 1970).

Nikki was a cottontail in Playboy's New York Club. "Moviedom's most ravishing redhead"—that's how PLAYBOY described Arlene Dahl, the lady *en negligé* at the far right. The pictorial, *Elegant Dahl* (December 1962), never quite revealed all—but was infinitely tantalizing just the same.







The film had one of the strangest names of all time—and one of the most enchantingly delicate ingenues ever, sharing the title role. The movie was *Can Heironymus Merkin Ever Forget Mercy Humppe and Find True Happiness?* Its male protagonist, and creator, was Anthony Newley, and the sweet young thing who haunts his thoughts was Connie Kreski (above), honored in June 1969 as Playmate of the Year.



As far out as she's high up, September 1972 Playmate Susan Miller (above) was frankly enjoying unemployment in California when this picture was taken. An impressive 6'1", Susan is an ex-model. At right, yet another look at what the well-bedded young woman will sleep in—a steel four-poster from *Bedsprings Eternal* (May 1970).







Wholly Toledo, the editors of *PLAYBOY* called Cynthia Myers (far left) when she graced the magazine's gatefold in December 1968. Readers saw her again in January 1969's *Playmate Review*, and moviegoers renewed her acquaintance when she played in *Beyond the Valley of the Dolls*. At near left, another selection from *The Nude Look* (November 1965): a topless swimmer in a hand-knitted suit. The cottontail above is Lorna Scoville, a Montreal representative in the pictorial *Bunnies of 1971* (August 1971).





Our August 1972 Playmate, Linda Summers (left), is into natural foods—naturally. Her stepfather owns a chain of five health-food stores in the San Diego area, and until recently she worked in one of them. A newer interest for Linda is learning the real-estate business. Above, another example from *PLAYBOY*'s file of *Turned-On Tubs* (April 1972), this one a revealingly appealing Plexiglas footed bath—great for soaking anytime, with or without an audience, but probably not an ideal choice if you're the shy type.

In January 1970, *PLAYBOY* published a colorful feature under the heading of "Modern Living." It might have been more aptly yclept "Ancient Living Gone Modern." It was *Roman Revel*, with complete and lavishly illustrated directions for throwing your own bacchanalian bash to see in the new year. After the prescribed fun and games, which included tossing figs into a loving cup at 20 paces and blundering about an obstacle course in a blindfolded "chariot race," participants could expect to be fatigued. Hence, the moment of relaxation at right.







Linda Evans (far left) was set to play the lead in John Derek's movie *Wildflowers* when her pictorial appeared in July 1971; so it was natural for PLAYBOY's editors to dub her a *Blooming Beauty*. Derek, her constant companion, also took the still photographs used in the feature. He commented, "Physically she's in extraordinary shape—as you can tell from my pictures." At near left, another view of willowy September 1972 Playmate Susan Miller—this one from the *Playmate Review* published in January 1973.

All four of the beauties shown here were lifted from the pages of PLAYBOY's words-and-pictures tribute to *The Girls of the Orient* (December 1968). At bottom is Moran We, a secretary in Seoul who's as pretty as the wild flowers she holds. Chizuko Arai (below left) is a modern Japanese miss who excels at "high jumping"—her description of skydiving. Eurasian beauty Lee McKay (below right) is a former Miss Penang who moved to Singapore, and Shia Moen (right) set records as Taiwan's highest-paid mannequin. Shia also paints, appears in films and has written a couple of novels.







Before she was selected to play the role of Lieutenant Dish in the television series *M*A*S*H*—based on the popular movie—Karen Philipp (left) had never acted anywhere. She'd been a singer with Sergio Mendes and Brasil '66, which was later updated to '77, and had logged nearly 100,000 miles on the road across four continents before deciding that what she labeled as "sophisticated Muzak" was no longer for her. Karen celebrated her changing career by brightening our pages as *M*A*S*H Dish* in September 1972. The lively young lady above is Tish Howard, *PLAYBOY*'s centerfold girl for July 1966, as she resurfaced in *Playboy's Playmate Review* (January 1967). Tish, the product of a well-to-do California family, had been a debutante on two continents before making her third, and most spectacular, coming out, on *PLAYBOY*'s pages.



When the "Ban the Bra" movement began to spread among women's liberationists, *PLAYBOY* was already there. Our survey of *The No-Bra Look* (September 1970) featured fashions designed specifically for those who wish to remain unfettered by the brassiere, like this peasant-frocked lovely (near right bottom). Bunny Lee Wydra (near right top) got down to even barer essentials in the *Bunnies of New York* feature in May 1971. The girl at the far right is Christiane Schmidtmer, a German *Fraülein* whose acting credits have included *Stop Train 349*, *Ship of Fools* and *Boeing Boeing*. Christiane was pictured with two other dramatic imports, Rossana Podesta and Shirley Anne Field, in the March 1966 pictorial *Trio Con Brio*.



Taking note of the fact that contemporary cocktailing almost always finds the festivities lasting well beyond a reasonable dinner hour, *PLAYBOY* published a collection of mouth-watering (and stomach-filling) go-along foods in *Fare Play for Cocktail Parties* (June 1968). Although Thomas Mario's explicit directions would enable any host to serve a memorable minifeast, supplying the Grecian-ruin setting and the deeply décolletée companion was left strictly up to the reader. At right is the April 1972 Playmate of the Month, photographer's assistant Vicki Peters, who—as noted editorially in her story's headline—is *Great from Any Angle*. Vicki started out, indeed, on the other end of the camera; her first appearance in *PLAYBOY* was as a model in *The No-Bra Look* (September 1970).







She was a receptionist on the tenth floor of the Playboy Building in Chicago. There, understandably, Sandra Jozefski (far left) caught the eye of a PLAYBOY photographer. Result: the September 1972 cover. Since the issue featured an article on tattoos, we gave the Rabbit the needle. The couple at near left cuddlingly illustrated a service article on suntan (and sunscreen) aids, *The Outs and Ins of Sunmanship*, which was published in the July 1969 issue.





For *Playboy's Playmate Review* of January 1971, the editors had to part with tradition and subtitle the feature "a portfolio of the past delightful baker's dozen." The reason: twin October Playmates Mary and Madeleine Collinson (far left). *Bedsprings Eternal* (May 1970) brought us this arresting display of modernistic couch and contemporary chick (near left). Jillian Bergamo's resting place for *Bunnies of 1972* (October 1972, below) looks much less comfortable to us.



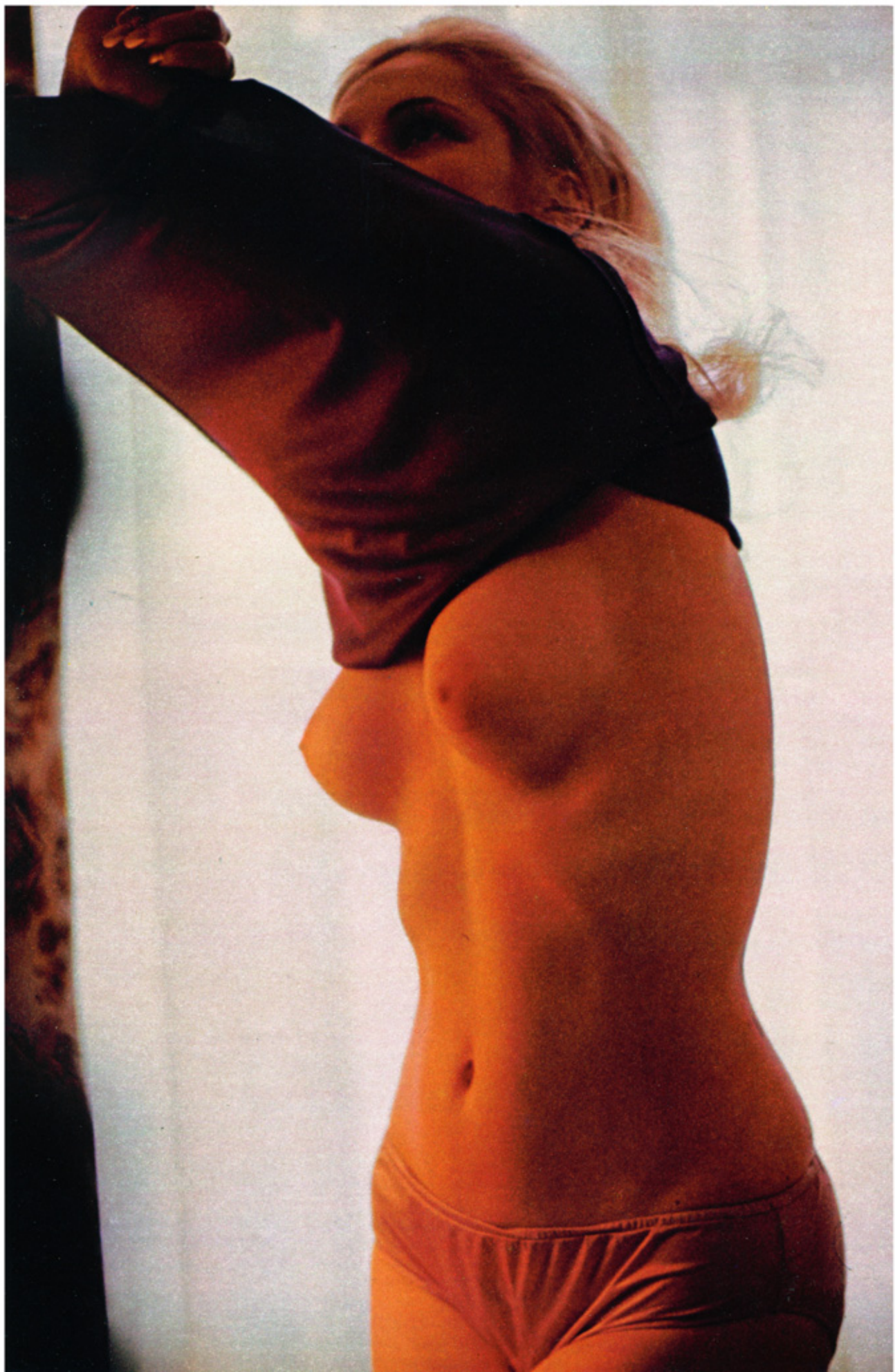
"I'm an actress," Angel Tompkins (near right) told *PLAYBOY* after posing for the February 1972 pictorial *Angel*, "but you could call me a health freak, a vegetarian and a nonchemical human being." At far right is Marilyn Cole, our January 1972 Playmate, as she appeared in the January 1973 *Playmate Review*. Marilyn then went on to become our Playmate of the Year that June.





"Lynx-eyed," PLAYBOY's editors called Tina Aumont (below) in their July 1969 pictorial *To the Manner Born*. However you describe them, there's something magnetic about the orbs of Miss Aumont, daughter of two screen stars (French actor Jean-Pierre Aumont and Hispaniola-born actress Maria Montez). Tina's been riding the new wave to sex stardom in avant-garde Italian films; her goal, however, is Hollywood. The shirt shucker at right is Vicki Peters as she appeared in September 1970's feature *The No-Bra Look*. Quite a few readers wrote in to say they'd like to see still more of Vicki; it took a while, but she finally reappeared as PLAYBOY's Miss April 1972. After an extremely successful career as a model, Miss Peters had determined she'd like to work behind the camera.







Coincidentally, like Vicki Peters (preceding page), Donna Michelle was at last report concentrating on working as a photographer rather than as a photographer's model. This picture, however, was taken back when her work was carried on strictly in front of the lens. December 1963 Playmate Donna had become Playmate of the Year, and her lavish May 1964 pictorial was our most extensive devoted to a single female subject to date.



Giethoorn, a village in Holland, has no streets. Everything travels by boat—bread deliveries from the bakery, children en route to school, eager swains calling upon *The Girls of Holland*, as they were featured in our March 1971 issue. So it's natural that Sylvia Out and her armload of flowers—another Netherlands trademark—would be riding in a picturesque water taxi (above). In another survey of overseas pulchritude, *The Girls of Rio* (February 1966), *PLAYBOY* readers made the acquaintance of Ann Smyrner, a Danish native who had been paramount among the international attractions of a recent Rio film festival. Ann said she had a taste for the wilderness, a predilection for soldiers of fortune and a desire to explore the Amazon.







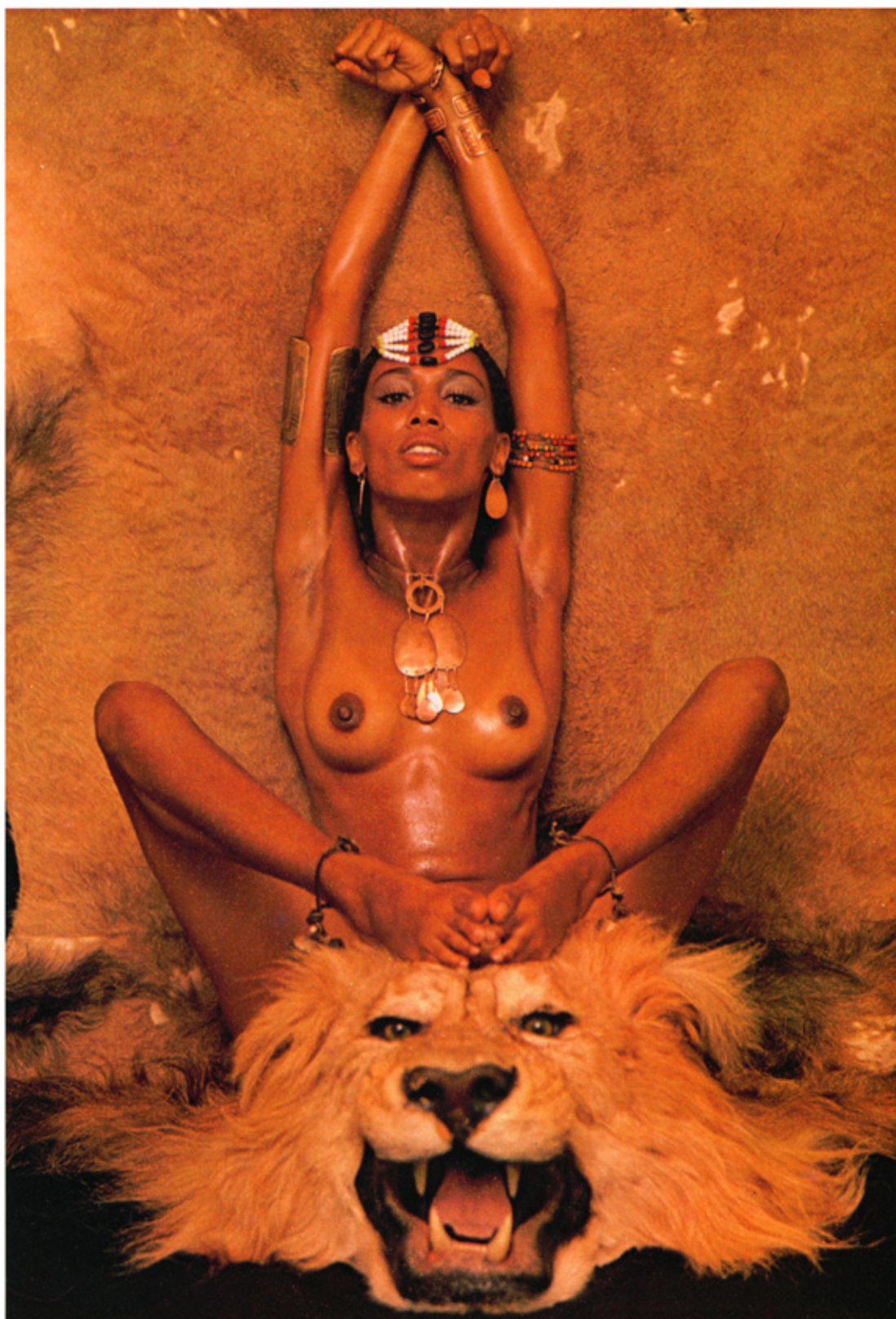
Readers of women's magazines who'd strayed into PLAYBOY's pages in June 1971 might have been forgiven for expecting *Just Add Water* to be a story on the magic of dehydrated soup mixes. We prefer the real thing, which was an article on bathing suits (far left)—"eminently wettable wearables for getting smartly in the swim." Playmate-Bunny Gwen Wong (near left), Miss April 1967, has become a Jet Bunny on Hugh Hefner's DC-9 since posing for this *Playmate Review* shot (January 1968).

The Girls of Munich (August 1972), a pre-Olympics inspection of the femininity of Bavaria, uncovered such local attractions as fair Christiane Rücker (near right), a wood-carver's daughter who hopes to carve her own niche—in Europe's film industry. At far right is popular *PLAYBOY* cover subject Jeanette Larson as Pompeo Posar photographed her for the February 1973 issue.









Two Much, the July 1972 headline said. But, asked readers, can we ever see too much of actresses Paula Pritchett and Paula Kelley, both of whom were introduced in *PLAYBOY*? The Paula at left is Pritchett, who recently played a mute Indian girl in *The Wrath of God*, with Robert Mitchum. Another contemporary card from *Tarot: A Fresh Look at an Arcane Art* (January 1972, above); this one represents Strength.

Texas-bred Karen Christy, our December 1971 Playmate of the Month, appeared in this pensive pose (near right) for the *Playmate Review* in January 1972. Karen, a former Bunny at Chicago's Playboy Club, is now concentrating on modeling. Another Playmate, November 1972's Lenna Sjööblom, was seen in the centerfold pose (far right) that month. Lenna had left Sweden to visit a cousin in Chicago—tried it and liked it.





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From *An Overview of Ladies' Underwear* (July 1972): the memorable "shimmy," or chemise (left), from the Twenties. *Make Room for Sherry*, read the August 1967 feature headline. Sherry Jackson (above) as a child had played in Danny Thomas's series *Make Room for Daddy*; at that time she was cute—but chubby. Certain her acting career was at an end, she lived the fat life for a few years—but finally went on a diet and attended body-building classes. As Sherry expressed it, "The bulges got moved around and rejiggered." Result: the role that brought her to *PLAYBOY*'s attention, opposite Craig Stevens in a movie version of television's *Peter Gunn*, called—simply—*Gunn*. Overleaf: *PLAYBOY*'s Playmate of the Year 1972, Liv Lindeland, a Norwegian-born actress who has accumulated an impressive list of movie credits since her appearance as Miss January 1971—most recently in *Save the Tiger*, with Jack Lemmon.





here they are

The Girls Of Playboy I

151 photographs
of those beautiful women
you've learned to love
in each month's issue of
Playboy—Cover Girls,
Playmates, Bunnies, Sex Stars,
Models, Girls of the World
and more—in full color

